

T E N - C E N T S

MOJO NAVIGATOR R R NEWS

Vol. 1, No. 7

Tues., Sep. 27, 1966

"I'm a rootin' groundhog and I root both night and day"

TUMMY SAUNDERS

AN INTERVIEW WITH ONE OF SAN FRANCISCO'S MOST INTERESTING DISC JOCKEYS

MOJO: When the Charlatans' record comes out, if it ever comes out, what do you think are the chances of its getting played?

SAUNDERS: Well, I don't know. It depends on what the record sounds like. And also what label it's on. If it's unknown, if it doesn't have a major label behind it, if it doesn't have major promotion in the magazines and stuff... so many radio stations go by the major lists and the hits that are going on around the country. And especially in the bigger markets, because they have this limited play list. The stations seem to feel that most people really want to hear the hits, and, it's a very complex thing, you know, our station, KYA, and so many of the rock stations, are based on the assumption that people only listen for a little while; while they're in

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BIG BROTHER & THE HOLDING CO. HAVE RETURNED

As most of you probably know, Big Brother and the Holding Co. were in Chicago for the past few weeks playing a gig at Mother Blues. Apparently they were poorly received there, for Peter Albin remarked that Chicagoans, in contrast to the denizens of our beloved S.F., do their stoning on the street with rocks rather than in cars with other things. (In fact it looked as if Peter's hair had been cut, perhaps against his will.) At any rate, Big Brother and the Holding Co. played their first engagement since their return last week at Avalon and sounded better than they had at any

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NEWS, RUMORS, GOSSIP

The Quicksilver Messenger Service may soon record for Vanguard under the auspices of Sam Charters..... Bobby Darin's record of "If I Were A Carpenter" was written and ar-

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BIG BROTHER, continued

time previously. Janice Joolin's singing is now much more a part of the total sound of the group, David Getz's drumming is much more vital and propulsive than it was before, and Peter Albin is singing more clearly and playing better bass than before. The whole sound of the group has in fact undergone a radical change since the inception of the band last January, and in the long run this change has been for the better. As Jerry Garcia prophesized a few issues ago in our interview with the Grateful Dead, Big Brother and the Holding Co. have returned from Chicago with a tighter, more organized sound than they had before they left.

The Unquenchable Thirst (formerly the Grass Roots) backed up Big Brother, since Howlin' Wolf, who had originally been scheduled, cancelled out. Ironically enough, the day before their date at the Avalon, their first album came out on Dunhill Records, under the name of the Grass Roots. One would assume that they have split with Dunhill and don't wish to be associated with the album, which is rather logical since the L.P. is basically mediocre considering the obvious talent of the people who made it. It contains seven Sloan-Barri pieces and several other things pinched off other people's albums ("Tell Me", "You Didn't Have To Be So Nice", "I Am a Rock"). The musicianship is excellent; the songs are trite. Bill Fulton's originals are excellent, both instrumentally and lyrically, so Dunhill has no excuse for recording and issuing an album like this one. Apparently the Unquenchable Thirst didn't have much to say about what was being done record-wise under their former name.

In person last weekend the Unquenchable Thirst were good and put down an excellent, solid dance beat. They've all improved a good deal since the last time I saw them, and will most likely get even better in the future. At any rate, they're well worth going to see.

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RUMORS, NEWS, GOSSIP, continued

ranged by Tim Hardin. The song is moving up the charts very quickly both locally and nationally....Taj Mahal (formerly the lead singer of the Rising Sons) is still under contract to Columbia. Apparently they want him to start doing Otis Redding style big band R&B; he wants to do folk-blues and Chicago R&B - as a result we may hear nothing from Taj Mahal while he waits out a one year Columbia option on his contract....One side of the jacket to the new Stones single shows them in drag!...A lot of the lead guitar on various Yardbirds records that is labelled Jeff Beck is really the work of their first lead guitarist, Eric Clapton - like "For Your Love", "Wish You Would", etc. off the first album....the background singing on the new Blues Project single, "Where There's Smoke There's Fire" was done by your old favorites of Brooklyn and "The Lion Sleeps Tonight" fame, the Tokens (!) - incidentally the Project's recording director decided that the original take was too slow so he merely speeded up the tape for the mastering of the single....Country Joe and the Fish's E.P. has gone through two pressings and a total sale of 2,000 copies to date. East Coast distribution is being arranged; at present you can buy the record at Moe's in Berkeley and the Psychedelic Shop in S.F., \$1 or write Country Joe and Country Ed: Box 2233 Berkeley. Buy a fish-disk!....Big Brother and the Holding Co. have signed with Bob Shad's Mainstream Records....Grace Slick of the Great Society may soon join the Jefferson Airplane....A Mojo Navigator fan club has been formed! Join, join, join, you little honies! more details (such as fees and initiation rites) in the next issue....the Seeds have a new album, "Web of the Seeds" out on Crescendo- they play five nights a week at Bido Lito's in Hollywood...George Chambers of the Chambers Brothers is playing electric bass

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FRIENDS & LOVERS

go see

COUNTRY JOE AND THE FISH

AND THE NEW AGES

AT THE

MATRIX - THRU THE 29th

COUNTRY JOE & THE FISH
ON RAG BABY RECORDS
SECOND PRESSING. NOW

\$1. AVAILABLE AT \$1.

PSYCHEDELIC SHOP
MOES BOOKS

RAZOR

16 MINUTES OF MIND
BLOWING MUSIC

"LOGICAL AND SERENE"

BROADSIDE OF BOSTON

TURNED ON TO TAKOMA LATELY?

CANEY

4 LPS

BASCO

2 LPS

AT PSYCHEDELIC SHOP

MOES BOOKS

+ ALL LOCAL, FRIENDLY,
+ SUPERIOR STORES

SAUNDERS INTERVIEW, continued

the broadcast day, they're not going to listen for any period of time. So in that portion they want to hear a bit of news, a little bit of weather, blah blah blah, and the hits, and that's it. And no station wants to be stuck with a record that isn't going to sell, because it makes them look bad. It also makes them look bad of course to be caught not playing a record which is making it on another station.

MOJO: What about KERC and that insane policy of having no talk?

SAUNDERS: Well, it happens. It happens in every major market where some station gets soft, such as ours has. Let's put it this way: every station is in business to make money, from the start. The most important thing in a radio station is the sales office, not the announcers. The whole principle behind the station is; "Let's get as many people to listen, then we can go out to the sponsors and offer them a very good cost-per-thousand basis to buy time on our station." We can offer a whole lot of listeners for less money than this other station, and so the whole idea is to get as many people listening as possible. And if you want to get the young people listening, who are controlling the dial, the thing to do is to just shut up the disc jockeys and play more music, and everybody.... the theory is, most people really want to hear the music, especially the young people. They don't care about news, they hate commercials, they'll dial out when anybody talks more than twenty seconds. And it seems to work in most markets. It has another unfortunate feature in that there's an old established rock 'n' roll station doing stuff like us. Another station comes along, plays a lot of music, gets the listeners, so the listenership, the young listenership, is split between two stations. And as a result, neither station can really

get a majority of the audience. And then some station like KSFO, or KGO, an all-talk station, comes along and takes most of the listeners. It happened in Sacramento. KROY and KEOA split the audience and KRAK, which is a cracker station, wound up with the biggest audience.

(Unfortunately, at this point in the interview our tape recorder took it into its diabolical mind to freak out, rendering the two hours or so of interview which followed incapable of being played back. Sorry we jacked you up folks, and we are especially sorry to Tom Saunders. We may be able to get the material off the tape and into print someday, but don't hold your breath. THE EDITORS)

RECORD REVIEWS

Tom Rush/Take a Little Walk With Me (Elektra)

This is Rush's first album utilizing backup band with electric instrumentation, and it is a remarkably successful first effort. Perhaps this is because Rush, of all the white urban blues singers, had the most "country" sounding quality in his voice and showed the most flexibility, both in terms of the material which he selected for his earlier albums, and in terms of the rendition of that material.

The liner notes on this one reveal that some familiar names are again present, like Al Kooper, Harvey Brooks, Bobby Gregg and Bill Lee. There must be some giant central studio somewhere in New York where all the great backup musicians just sit and play constantly with an ever-changing cadre of vocalists shuffling in and out. At any rate, this particular group of studio musicians never fails to turn in an all out and inspired performance (or at least I haven't run into any records yet where they haven't turned in such a performance.) Of special merit is Al Kooper's work of lead guitar and his

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A LETTER TO THE EDITOR:

On the Circus, Supermarkets, and Raising Your Voice on High (After reading your appraisal of The Outfit's recent club appearance.)

You have jumped on the bandwagon, the circus of sounds that accompanies this written rap-dance and probably complements your daily footfalls. More power to you. But before you can wield the ringmaster's whip with authority, you must pay something more than exuberant lip-service to the musical carnival you are endeavoring to oversee. Your review of The Outfit, a local attraction, suggests that you have been somewhat dazed by the Scene--the SEEN, if you will--for you are unable to render the carny's spiel in terms that communicate just what The Outfit's pitch is all about. The above punmanship notwithstanding, I cannot hear The Outfit, the group whose music you are trying to describe.

All right. Something is being sold, and no doubt bought, but I have always been wary of the soft sell. I ask you, if the packaging is similar, one checks the ingredients, right? And what recipes are used? Are traditional or experimental methods of cooking utilized? I feel certain that you get my redundant point, for I am assured of your seriousness to operate on a gourmet level. At present, to this reader, your product reeks of the market place.

These may be unjustified observations; far be it for me to demand the corralling of your unbridled enthusiasm for the present Rock Scene. But you have raised your voice on high, and in print. Be responsible: Big Brother is more than Watching--He is Listening with this reader's open eye.

Michael Laton

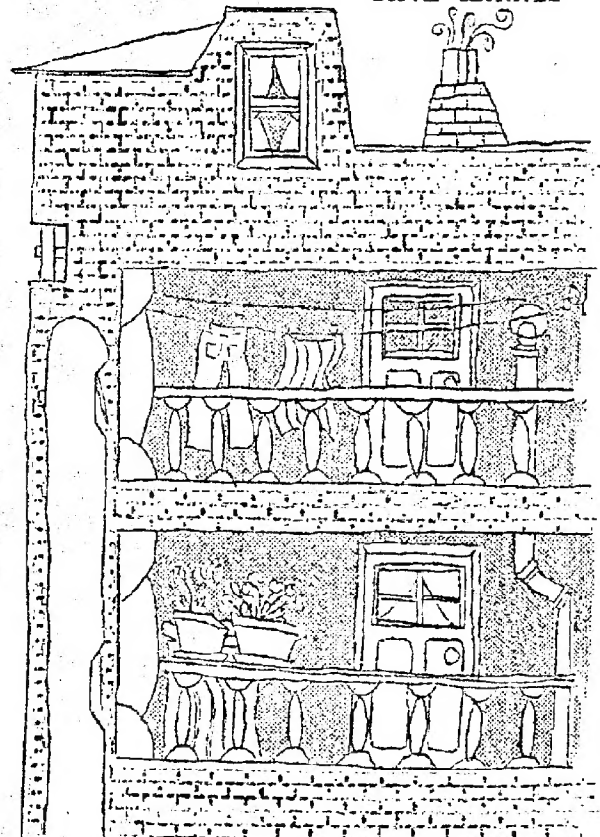
(The Mojo Navigator welcomes comments and criticisms from the readers. --The Editors.)

RECORD REVIEWS, continued

beautiful arranging job. The solos and ensemble work on this record are particularly good considering that this is an arranged studio job.

Rush divides this album into two distinctly different sides, one featuring his usual folky sounds ("Joshua Gone Barbados", "Statesboro Blues"), and one side of rock and R&B of 1955-3 vintage, in short, Coasters-Chuck Berry-Bo Diddley-Buddy Holly rock. Rush's musical background fits this material perfectly and his vocal renditions are excellent and in good taste. "Who Do You Love" is rather dramatic in that Rush attempts a very low key voice and brings it off quite well (Al Kooper's lead on this is great; Roosevelt Gook's (!) piano sets a good backdrop too.) Everything on the rock side is great both in terms of vocals and instrumental solos. I await Rush's next L.P. with baited wallet.

DAVE HARRIS



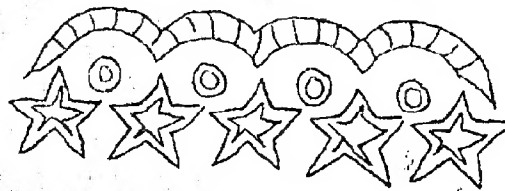
THE FREEDOM HIGHWAY

THE FLYING CIRCUS

AT
THE

CANDY FACTORY

605 GROVE



SUNDAY

OCT. 2nd

2 P.M. THRU 8 P.M.

75¢
L. COUGER

BIG BROTHER, continued from page 2

One hopes that they can get together again sometime with the great chick singer Sunshine and do "Long Tall Sally"; they did it a few weeks ago at the Day Camp Benefit at the Fillmore and those of you who were there will surely agree that it was outta sight.

DAVE HARNIS

GOSSIP, continued from page 2

rather than washtub now - the band has moved from the Ash Grove in L.A. to the Whiskey a Go Go.....Jim Kveskin will soon (like the weekend of the 7th and 8th) play a dance at the Avalon - now he's in L.A. at the Ash Grove with Memphis Slim.....Manfred Mann has reorganized with Paul Jones and Tom Vickers from the old group out and Michael D'Abo and Klaus Voorman in.....The Manas and the Papas are not loved by NBC; they had a little pie fight in the dressing rooms at NBC-TV in L.A.....the Charlatans single will not be co'dine due to adverse reactions from some people in the music industry; in its place they will release "The Shadow Knows", the old Coasters song with Mike Ferguson doing lead vocal backed with "32-20 Blues"....The Troubador in L.A. is currently featuring your old favorites, the Nitty Gritty Dirt Band.....Eric Burdon will call his new group which he is forming "Eric Burdon and the Animals", although it will contain no one from any of the groups which have previously gone under the Animals moniker - the group will tour the U.S. in October.....the Remains will soon issue an album on Epic titled "Don't Look Back" - they're from Boston and are one of the most interesting East Coast groups....some of the musicians who were in Them back in the golden groovy days of "Baby Please Don't Go" and "Gloria" have released a record under the name of the Belfast Gypsies

titled "Gloria's Dream" -meanwhile Parrot has issued under the name of Them the first record ever cut by that group (prior even to "Gloria" titled "Don't Start Crying Now". This number was a flop even in Ireland several years ago....Big Brother and the Holding Company may have a single out soon.....Tim Hardin and John Hammond are currently playing the Cafe Au Go Go in New York.

ENTMOOT IS HERE!

Among the many enterprises in which we Mojo people are involved is organized J.R.R. Tolkien fandom. Your humble, obedient Managing Editor is one of the more prominent fans of Tolkien and the publisher of a magazine called Entmoot, the biggest and best of the publications devoted to the works of Tolkien, mainly Lord of the Rings and the Hobbit, his two fantasy works. The latest issue of Entmoot, which is five months overdue because of the advent of Mojo, is now on sale at the Psychedelic Shop or here at the Mojo Offices, and if you read and enjoyed Tolkien's books, you will probably find much to interest you in Entmoot. It contains news of what everybody in Tolkien fandom is doing, what various experts and people think of certain aspects of various things, articles, artistic interpretations of Tolkien's characters, etc., etc. Cost is only 50¢ and there is an extremely limited number available for local sale, so get your copy now.

GREG SHAW

A PLEA!

What you think is a lousy record may not be a lousy record to us. I don't care how shot they are. I dig those old records you're about to throw away, I don't care what kind. Why don't you just drop them off at the Mojo office and put them in the Garbage Can (or is there a difference lately?) SIGNED, your lovable scrounge, dh.

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HAPPENING THIS WEEK:

Wednesday, Sept. 28

1090 Page: the Freedom Highway and the Flying Circus. 7:30. 50¢
the Matrix: Country Joe & the Fish and the New Age

Friday, Sept. 30

Avalon Ballroom: the 13th Floor Elevator, the Quicksilver Messenger Service.

Winterland: the Butterfield Blues Band, Muddy Waters, Jefferson Airplane.

S.F. State College: 48-hour happening beginning at 3:00 P. M. which will include a dance in the Women's Gym with the Grateful Dead, Mimi Farina, and the Only Alternative & His Other Possibilities. \$1 for students, \$2 others

Saturday, Oct. 1

Avalon Ballroom, same as Friday
Winterland: same as Friday
Longshoremen's Hall: the Wailers, the Immediate Family, Peter Wheat and the Breadmen.

Sunday, Oct 2.

The Candy Factory, Grove & Laguna, 2:00 P.M.: the Freedom Highway, the Flying Circus. 75¢.
Fillmore Auditorium: the Butterfield Blues Band, Muddy Waters, the Jefferson Airplane.

Wednesday, Oct 5

1090 Page: the Freedom Highway, the Flying Circus. See Sept. 28.

Friday, Oct 7

Avalon Ballroom: Jim Kweskin
Fillmore Auditorium: Butterfield Blues Band, the Grateful Dead, Jefferson Airplane.

Saturday, Oct 8

Fillmore and Avalon, same as Fri.
Longshoremen's Hall: the New Breed, William Penn, the Epics, and the Marauders.

A REPLY TO MIKE LATON'S LETTER ON PAGE 5:

I'd like to thank Mike Laton for his interesting and extremely well written criticism of my review of the Outfit. Unfortunately, I think that he has distorted the purpose of the Mojo to a certain extent by evaluating one article which is out of the general context of the newspaper and applying his judgment of that article to the contents of the entire paper. I wonder if he has ever heard the Outfit play in person. If so, why not specifically disagree with points in the criticism? I'd like to invite Mike to contribute more pieces to the Mojo as I feel that he is a man with a lot to say about the rock scene. I hope he'll pay us the courtesy of allowing us to print what he has to say here.

DAVID HARRIS
EDITOR